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for

J. D. K. ARGLES
"who sees the world as it is
and is not perplexed"
[IŚA: 6]



# THE ISA UPANISAD A new transcreation by P. Lal

- 1 The world is swaddled in the glory of the Lord.
  Renounce it and enjoy it. Do not covet anyone's wealth.
- 2 All work is bondage: this is the way of the world. No one escapes. Loading good deeds with wishes, A man hopes at most for a hundred years.
- 3 There are sunless worlds, covered with darkness, The slayers of the Self go to them after death.
- 4 But That One, the Unmoving One, is Swifter than mind, higher than sense, Faster than flux.

It breathes, and
The world breathes with its breath.

- 5 It moves, and it does not move; It is far, and near; Inside the world, and outside it.
- 6 The man who sees the world in the Self, And the Self in the world, sees The world as it is, and is not perplexed.
- 7 Sorrow and delusion do not touch him. The world is one with his Self, He has seen the Unity of Being!

8 The Self is everywhere!

It has no body!

No sinews!

It is whole, pure, sinless!

It shines!

It is self-born!

It knows!

From it flows the world of moral duty.

9 Plunged into dark darkness

Are worshippers of ignorance;

Plunged into darker darkness

Those whose delight in knowledge.

10 The words of the wise have explained it clearly: Ignorance will not do!

But knowledge is not enough!

11 The Truth hes beyond,

Beyond knowledge of knowledge and knowledge of ignorance;

Ignorance leads to death, and

Knowledge to after-death.

Knowledge to after-death.

12 Plunged into dark darkness

Are worshippers of Non-Being:

Are worshippers of Non-neing; Into greater darkness those who

Delight in Being.

13 The words of the wise have explained it clearly: Non-Being will not do!

But Being is not enough!

14 The truth lies beyond.

Beyond knowledge of Being and knowledge of Non-Being; Non-Being leads to death, and

Being to after-death.

15 The womb of the sun is covered with a golden disc.
Remove it!

O Pūsan, I love the Truth, show me the Truth!

16 O Sun, lonely wanderer, controller and giver of light, Fold your light around me,

Let me see your face— The indwelling Being,

I am He!

17 Perish my body! Turn into ashes!

Blend, breath, with immortal wind! And, O my mind, remember,

Remember past deeds.

O my mind, remember! Past deeds, remember!

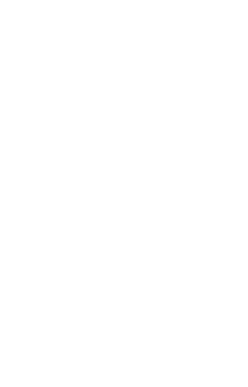
Remember, O my mind! Past deeds remember!

18 O Sun, you see through all we do.

Guide us from goodness to joy,

Keep us from wrong-doing and deceit.

Our words pay you homage again and again.



#### THE DIFFICULTIES OF TRANSLATION



The Isa Upanişad is the second shortest (the Māṇḍūkya Upaniṣad has 12 ślokas), most concentrated and by general consensus the most obscure work of the Upaniṣadic canon. It is also traditionally the earliest and most important, for which reason scholars and translators generally place it first in collections of Upaniṣads.

It takes its name from the first word of its first sloka. but it is also sometimes called the Isavasvam Upanisad. from the first two words (Isa vasyam: "swaddled in the Lord". Max Müller chose to call it the Väjasanevi-Samhita Upanisad, following the name of the recension of the White Yajur-Veda, because the Isa, the only Upanisad included in a Samhitä, concludes the forty chapters of that particular recension. "Isa" is a good title because the Upanisad deals with the meffable nature of the Unmoving One (the "anejadekarii" of its fourth sloka) who is the Supreme Lord (Isa) of the universe. The Upanisad suggests, however, that it is possible to pierce the mystery and experience the nature of the Lord by direct mystical realization of divine reality. Sloka 16 puts it in the following words, "Tat te paśvāmi", "That which I see in you", "so-ahamasmi", "That I am".

The Isa Upanisad's complexity and ambiguity are frequently referred to by translators and commentators. "This Upanisad," wrote Max Müller, "though apparently simple and intelligible, is in reality one of the most difficult to understand properly. . . . It seems to have dreaded libertinism, knowledge without works, more even than ritualism, works without knowledge, and its true object was to show that orthodoxy and sacrifice, though useless in themselves, must always form the preparation for higher enlightenment." Others explain it very differently. Sankarācārya's likā on it is well-known, and the interested reader will find its ideas faithfully followed in Swāmi Sharvānanda's translation of the Isa Upaniṣad, issued by the Śrī Rāmakrishna Maṭha at Mylapore, Madras. I shall refer briefly in my paper to the interpretations of Rām Mohun Roy, Śrī Aurobindo, and Dr. S. Rādhākrishnan, incorporating wherever possible the gist of their views into the body of my argument.

The Isa Upanisad is as close to pure mystical statement, expressed in poetical terms, as any Upanisad gets. This is perhaps what attracted Yeats to it so deeply. He quoted from its deservedly famous sloka 15 in a broadcast on "Modern Poetry" which he gave in 1936. "I think profound philosophy comes from terror," he said. "An abyss opens under our feet; inherited convictions, per-suppositions of our thoughts, those Fathers of the Church Lionel Johnson expounded, drop into the abyss. Whether we will or no, we must ask the ancient questions: Is there a reality anywhere? Is there a God? Is there a Soul? We cry with the Indian Sacred Book: 'They have put a golden stopper into the neck of the bottle; pull it!

Let out reality!" Yeats said this in the course of appreciating the "long philosophical poems" published some seven years after the close of the First World War: Turner's Seven Days of the Sun, Dorothy Wellesley's Matrix, T. S. Elioù's The Waste Land, and Herbert Read's Mutations of the Phoenix.

It was as poetry, and poetry that combined the angst of spiritual search with the ecstasy of spiritual discovery. that he seems to have seen the Isa Upanisad. The ecstasy of ślokas 5 and 17 needs noting; as also the memorable image of sloka 15 which fascinated Yeats: "The entrance" of truth is covered by the disc of the golden sun" (hiranmayena pätrena satvasyäpihitaih mukham). My own feeling-an impression that has grown into conviction during the process of translating the Upanisad-is that its "ambiguous" statements appear ambiguous chiefly because of the anonymous poet's concentrated intensity of vision. He has had an intuitive and incommunicable glimpse of the Reality behind the "golden disc" of the sun. The extreme brevity of the Upanisad is another pointer; pure vision shuns prolix communication. The brevity is significantly restricted to 18 ślokas-and we know that the Mahābhārata has 18 parvas, and 18 aksauhīnīs fight on dharmaksetra Kuruksetra for 18 days; the Gitā is divided into 18 chapters; there are 18 puranas and 18 smrtis or lawbooks; and the nine avatāras of Visnu, seen ambivalently (as incarnations in Hinduism are), add up to 18. The formal structure of the Isa Upanisad has the sanction and

appeal of orthodox, even sacred, numerology. The third pointer, one which emphasises the Upanisad's poetic nature, is the numerous references to, and borrowings from. the Rg-Veda. The "golden disc" echoes the "golden womb" (hiranya garbha) of the hymn popularly titled "To the Unknown God" (Mandala X Song 121), and there are allusions to Rg-Veda, Mandala I Song 12 śloka 7, Mandala X Song 34 śloka 8, Mandala X Song 139 śloka 3, and Mandala X Song 16 śloka 3 (the tenth Mandala or Cycle is accepted by scholars as the most lyrical of the Rg-Vedic "Cvcles"). The last śloka of the Iśa Upanisad is an extreme case; R. H. Hume lists 16 references to the Rg Veda and Atharva-Veda connected with sloka 18, which prays for freedom from "crooked" evil ( juhurānamenah). Śloka 18 is, from the Rg-Veda (Mandala I Song 189, the first śloka), its second line being repeated from the Atharva-Veda as well (Mandala IV Song 39 śloka 10), The Rg-Vedic hymn from which the last śloka is

lifted is to Agni, the sun god. The Püsan of śloka 15 of the Iśa Upaniṣad is also the sun (literally the word means "supporter" or "sustainer" but it is generally used as an appellation of the sun). This gains added significance from the fact that the last four ślokas of the Iśa Upaniṣad are specially sacred to orthodox Hindus, and are chanted at the time of cremation as part of the funeral rites. The fire symbolism—and its opposite, darkness and ignorance, the blinding darkness of śloka 3—holds the Iśa Upaniṣad together: the dazzling fire of the real sun, the ritual fire of

cremation, and the purifying fire of a vision of ultimate Reality.

My aim in this paper is an extremely limited one. I intend to examine the Sanskrit of the 18 slokas with word-

by-word fidelity, giving as literal a translation as possible of each sloka while retaining the word-order of the original. Then I shall place the literal version besides the Yeats-Purohit version. I will comment briefly on important details and try to interpret discreetly wherever necessary. But I shall refrain, as far as possible, from speaking on the merits and defects of the Yeats-Purohit translation, leaving that very difficult critical chore to the discriminating judgment of my audience. I hope that, as I do this, some of the problems that afflict those who translate from Sanskrit into English will come to the notice of my listeners, some of whom must have wondered why Dr. S. Rādhākrishnan in his excellent Bibliography to The Principal Upanisads. published by Allen & Unwin in 1953, did not see fit to list the Yeats-Purohit version, though he mentioned it in a footnote on page 18. Perhaps Dr. Radhakrishnan did not think the Yeats-Purohit version a satisfactory one. Yeats himself had other views. In a letter to Dorothy Wellesley he wrote, "Our translation of the Upanisads is going to be the classic translation. . ."

NOTE: This and what follows is the text of a paper based on a study of the Isa Upanişad in The Ten Principal Upanishads (Faber, 1937), presented at the seminar on "Yeats and India" organised by the Comparative Literature Department of Jadavpur University, Calcutta, to commemorate the centenary of Yeats's birth.

ॐ ईशावास्थीमदं सर्वे यत्किञ्च जगत्यां जगत् । तेन त्यक्तेन मुञ्जिथा मा गृधः कस्य स्विद्धनम् ॥।॥

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# THE TEXT: 1ST SLOKA

tiāvāsyamidam sarvam yatkiñca jagatyām jagat ļ tena tyaktema bhuñjīthā mā grāhaḥ kasya svid dhanam ii Literally, retaining the original construction, this can be translated as:

In the Lord is swaddled all which there is in the world changing;

Giving that up, enjoy, do not covet anyone's wealth.

The Yeats-Purohit version is:

Whatever lives is full of the Lord. Claim nothing; enjoy, do not covet his property.

The tricky compound in the first śloka is tiświsyanh. Väsyam means "clothed", dressed", and translating it as "covered", "enveloped", or, as Yeats does, "is full of", does not quite convey the meaning. "The world is swaddled in the glory of God" is a more satisfactory way of putting it. To translate kasya svid dhanam as "His porperty" (meaning the property of the Lord) when the words mean "anyone's wealth", is confusing, specially because the Upanisadic philosophy never conceives of the phenomenal world as the "property" of Brabman. It is awkward to have a feudal Divine Lord with private property advising human beings to give up possessions (tena tyaktena).

कुर्वन्नेवेह कर्माण जिजी निधन्दुतं समाः । एवं त्वीय नान्ययेतीतित्त म कर्म जिज्यते नैर् ॥ २॥

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#### 2ND SLOKA:

kurvanneveha karmāṇi jijivisecchataṁ samāḥ t evaṁ tvayi nānyatheto'sti na karma lipyate nare u Literally:

Doing only here deeds, desire to live a hundred years, Thus for you no choice is but this, never work stains man.

The Yeats-Purohit version is:

Then hope for a hundred years of life doing your duty.

No other way can prevent deeds from clinging, proud as
you are of your human life.

"Doing your duty" and "proud as you are of your human life" are nowhere in the original, and the all important "For you no choice is but this" is changed into "No other way can prevent deeds from clinging." And lip does not mean "to cling" except in the Prakrit: in Sanskrit the word means to "smear, anount, taint, pollute, stain, defile." A very important idea—the staining quality of action, any action—is missed.

असुर्घा नाम ते लोका अन्धेन तमस्पृताः । तांस्ते प्रत्याभिगच्छान्ते वे के चात्महुने जनाः॥अ॥

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## 3RD SLOKA:

asūryā nāma te loka andhena tamasāvītaḥ t tāṃste pretyābhigacchanti ye ke cātmahano janāḥ tl Literally:

Sunless certainly those worlds (with) blind darkness covered; Those they after death attain who are slayers-of-Atman persons.

The Yeats-Purohit version:

They that deny the Self, return after death to a godless birth, blind, enveloped in darkness

Atmahano cannot be translated "denial of the Self"—
it is much more emphatic—the root hat means to kill,
destroy, violate sexually. One has good reason to wonder
why those who "deny the Self", which has ascetic and
intellectual connotations, should be doomed to such fearful
punishment. Śri Aurobindo explained that there are two
readings of the first word—asunyā (godless, demonic), and
asūnyā (sunless). The second, "sunless", which seems to
me fundamentally related to the total fire symbolism of the
Isa Upaniṣad, is completely ignored by Yeats and Purohit.

अनेजेदुकं मनमा जवीवी नैनदेवा आज्जुनमूर्वमधत्। तद्भावतोऽन्यानत्येति तिन्छत् तस्मिनपो मातरिश्वा दधाति॥॥॥

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# 4TH SLOKA:

anajedekam manaso javiyo nainad devā āpnuvan pūrvamarsa ( tad dhāvato'nyānatyeti tislhat tasminnapo mātarišvā dadhāti () Literally:

Unmoving One than mind faster, not fully the senses reach, It running other objects outstrips, standing it even cosmic energy sustains.

#### The Yeats-Purohit version:

The Self is one. Unmoving, it moves faster than the mind. The senses lag, but the Self runs ohead. Unmoving, it outruns pursuit, Out of Self comes the breath that is the life of all things.

This is beautifully and accurately translated. The word matarism, "cosmic energy", or, in the Yeats-Purohit version, "the breath that is the life of all things," is actually an appellation of the sun god Agni, and is sometimes given to the messenger Vivasvat, who brings down the hidden Fire to the Bhrghus.

तेदजीत तन्नेजीत तन्नेर तद्वीन्तेक । तदन्तरस्य सर्वस्य तदु धर्वस्यास्य बाह्मतः॥॥

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# 5TH ŚLOKA:

tadejati tannaijati tad düre tadvantike ( tadantarasya tad u sarvasyāsya bāhyatah ()

# Literally:

That moves, that not moves, that far, that also near, That within is of all, that also of all outside.

## Yeats does a beautiful job of this:

Unmoving, it moves; is far away, yet near; within all, outside all.

यस्तु सर्वतिण भूतीने आत्मन्येयातुपद्गति । सर्वभूतेषु चात्मानं तता न विजुगुप्नते॥६॥

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## 6TH SLOKA:

yastu sarvāņi bhūtāny ātmanyevānupašyati ( sarvabhūtesu cātmanam tato na vijugupsate ()

#### Literally:

And who all created things also the Atman itself sees, In all created things also the Atman, as a result is not anguished.

#### The Veats-Purchit version:

Of a certainty the man who can see all creatures in himself, himself in all creatures, knows no sorrow.

How "himself" is a correct translation of atman only very precise Sanskritists can say, but it is evident from the text that no personal involvement is suggested. The Atman is never given a gender; it is always the neuter tat (That). This does not emerge from Yeats' "who can see all creatures in himself, himself in all creatures."

यस्मिन्सर्वाणि भूतानि आत्मैन।मूद्रिजानतः / तत्र की मोहः कः भ्रोक एकत्वमनुपर्यतः॥७॥

(48.11)

## 7TH SLOKA:

yasmin sarvāṇi būtānyātmaivābūd vijānataḥ t tatra ko mohaḥ kaḥ śokaḥ ekatvamanupaśyatah tt

#### Literally:

When all created things Atman truly has become to one who knows,

Then where grief, where delusion to the Oneness-seer.

#### The Yeats-Purohit version:

How can a wise man, knowing the unity of life, seeing all creatures in himself, be deluded or sorrowful?

"Unity of life" is an excellent rendering of ekatvam (Oneness), but one is left wondering why Yeats, who wrote of it elsewhere so often, did not go in for the more significant phrase, "Unity of Being". स पर्यणान्द्रक्रमकायम् ज्ञणः मह्नायरं शुद्धमपापतिद्वम् । कावमनीवी परिभूः स्वयंभर्याथाः तथ्यतेषुर्थान्यद्विष्टान्द्राश्वतीभाः रमाभ्यः॥॥

# 8TH SLOKA:

sa paryagācchukramakāyamavraņamasnāviram śuddhamapāpaviddham \

kavirmanisi paribhüh svyayambhür yäthätathyato' arthan vyadadhäcchäsvatibhyah samäbhvah 11

## Literally:

He all-pervading, radiant, faultless, without sinews, pure, sinless and without ignorance;

All-seeing, all-knowing, all-encompassing, self-born, in the right way activity assigned for endless ages.

#### The Yeats-Purohit version:

The Self is everywhere, without a body, without a shape, whole, pure wise, all-knowing, far shining, self depending, all transcending; in the eternal procession assigning to every period its proper daty.

अन्धं तमः प्रतिज्ञित् ये अविद्यासूपास्ते । तता सूच द्व ते तमा य उ निद्यायां रताः॥१॥

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# 9TH SLOKA:

andham tamah pravišanti ye' avidyāmupāsate t tato bhūva iva te tamo ya u vidyāyām ratah !!

#### Literally:

Blind darkness enter they who non-knowledge worship; Than that greater even they darkness who but knowledge delight in

#### The Yeats-Purohit version:

Pin your faith to natural knowledge, stumble through the darkness of the blind; pin your faith to supernatural knowledge, stumble through a darkness deeper still.

This śloka is one of the most obscure in the Upanişadic canon. Śańkarācārya interpreted avidyā to mean "ritualistic observances". Avidyā means "ignorance" or "non-knowledge", and Yeats renders that inno "natural knowledge", whetever that means (it could mean knowledge of phenomenal nature, or instinctual knowledge). No commentator has explained why worshippers of knowledge are said by the Iśa Upaniṣad to plunge into an even greater darkness than worshippers of "ignorance". Perhaps there is a suggestion that intellectual pride, like intellectual hatred, is the worst.

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अन्यदेनाहुतिंदाथा अन्यदाहुरिवद्यया । द्वित शुश्रुमं धीराणां ये नस्तद्विचचित्रिरे ॥।०॥

# IOTH SLOKA:

anyadevāhur vidyayā anyadāhuravidyayā t iti śuśruma dhīrānāth ve nastad vicacaksire tt

### Literally:

Different indeed they say by knowledge, different they say by non-knowledge:

This we have heard from the wise who to us that have explained.

#### The Yeats-Purohit version:

Natural knowledge brings one result, supernatural knowledge another. We have heard it from the wise who have clearly explained it.

But they do not seem to have "clearly explained" why delighted pursuit of knowledge brings worse consequences than worship of non-knowledge.

विद्यां नाविद्यां न अस्तिद्वेषेणयं सह। अविद्यया मृत्युं तीत्नी विद्ययाऽमृतमङ्ग्ते॥॥॥

### IITH SLOKA:

vidsām cāvidyām ca yastad vedobhayam saha i avidyayā mrityum tirtvā vidyayāmṛtamaśnute ii

### Literally:

Knowledge and non-knowledge, who that knows both together;

By non-knowledge death having conquered, by knowledge non-death attains.

#### The Yeats-Purohit version:

They that know and can distinguish between natural knowledge and supernatural knowledge shall, by the first, cross the perishable in safety; shall, passing beyond the second, attain immortal life.

This is a rather far-fetched piece of interpretation, because the original nowhere suggests the need for discriminating between non-knowledge and knowledge; it uses a blanket word, weda, meaning "knows". True, knowledge implies discrimination, but in that case the word name would have been used, not vidyā. Also, the idea of "passing beyond" supernatural knowledge in order to attain immortality (amrta) is pure Yeats.

अन्धं तमः भ्रविशन्ति येऽसंभूतिभुवास्ति । तती भूष इव ते तमा य उ संभूत्यां रताः॥१२॥

### 12TH SLOKA:

andham tamah pravišanti ye' asambhütimupāsate \
tato bhūya iva te tamo ya u sambhūtyām ratāh ||

#### Literally:

Blind darkness enter they who the unmanifest worship; Than that greater even they darkness who but the manifest delight in.

### The Yeats-Purohit version

Pin your faith to the seed of nature, stumble through the darkness of the blind; pin your faith to the shapes of nature, stumble through a darkness deeper still.

Asambhūtı is an elusive word. Śrī Aurobindo translates it as "Non-Birth". Dr. Rådhākrishnan says "Ummanifest", R. E. Hume uses "non-becoming", Max Müller prefers "what is not the true cause", Prabhāvānanda and Manchester have a simple word for it, "body", Rām Mohun Rov chose "Prakriti", Swāmi Nikhilānanda elaborates it into "the unmanifested Prakriti", Swāmi Chimnayānanda says it means the "Impersonal-God", and Juan Mascaró (in the recent Penguin translation) thinks it means "transcendent". The dictionary meaning is unambiguous: "asambhūti" is "the unmanifested". Yeats' rendering, "the seed of nature", is a pleasing but uneasy blend of Vedāntic philosophy (Prakṛti is often explained as primordial nature) and Lake District poetic sentiment.

अन्वेदनादुः संभवादन्यदादुरसं भनात् । इति ग्रुभुम धीराणां ये नस्तिद्विचनिश्चरे ॥१३॥

المعينية المراجعة

### ISTH SLOKA:

anyadevāhuḥ sambhavādanyadāhurasambhavāt |
iti śuśruma dhīrāṇāṁ ye nastad vicacakṣire ||

### Literally:

Different indeed they say by manifest, different they say by unmanifest:

This we have heard from the wise who to us that have explained.

#### The Yeats-Purohit version:

The seed of nature brings one result; the shapes of nature another. We have heard it from the wise, who have clearly explained it. संभूतिं न निगशं न यस्त्रेद्वोभयं स्ह । विनाशेन मृत्युं तीर्त्नीऽसंभूत्याऽभृतमञ्जूते॥।५॥

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### 14TH SLOKA:

sambhūti ca vināšam ca yastad vedobhayam saha t vināšena mrīyum tīrtvā sambhūtyāmītamšnute ()

### Literally:

The manifest and the annihilated, who that knows both together.

By the annihilated death having conquered, by the manifest immortality attains.

### The Yeats-Purohit version:

They that know and can distinguish between the shapes of nature and the seed of nature shall, by the first, cross the perishable in safety; shall, passing beyond the second, attain immortal life.

A very significant change in idea takes place in the text of this śloka. Instead of the previous asambhāti, "unmanifested", śloka 14 has vināšam contrasted with sambhāti Vināšam means destruction, doom, annihilation, but in such annihilation, according to its lexical meaning, there is the implicit nuance of re-birth. The suggestion of a cyclic process, that the manifested becomes, through destruction, the unmanifested, and is again manifested in the round of the cosmic pattern, does not emerge in Years' translation.

हिर्णमेवन पात्रेण सत्यस्यापिहिनं मुद्धम् / तत्त्वं पूषद्वापानृणु सत्यधर्माय दृष्ट्ये ॥ 15 ॥

### ISTH SLOKA:

hiranmayena pätrena satyasyäpihitam mukham i tat tvam püşannapävinu satyadharmäya dişlaye ii

#### Literally:

With a golden platter of truth is covered the face; That you, O Pūsan, remove for a truth-follower to see.

### The Yeats-Purohit version.

They have put a golden stopper into the neck of the bottle. Pull it, Lord! Let out reality. I am full of longing

This simply will not do. Sir Monier-Williams defines pātra in the Oxford Sanskrit-English Dictionary as "utensil. plate, not, goblet" and Apte gives it as "vessel or jar"; Devasthali, Joshi and Kulkarni, in their short dictionary, also give the same meaning Prabhavananda and Manchester have "orb", Max Müller uses "disk", Śrī Aurobindo has "lid", Juan Mascaró uses "circle" and Hume prefers "vessel" The idea apparently is that the dazzling sun, like a round golden vessel, blinds us to the reality behind it. Bottles did not exist in Upanisadic times. and here is an example of Yeatsian transcreation that distorts the original's meaning, and verges on transcorruption. It is not suggested that Reality is bottled up and has to be released; rather, Reality is everywhere. but human eyes are deceived by the brilliant seductions of the physical senses and fail to see it. The opening line of the Upanisad is a prayer to the Lord to remove the dazzle of his glory so that his devoted seekers may find him.

पूषराकों थम सूर्य प्रजापत्य उद्गृह रङ्मान्समूह तेजः। यत्ते रुपं कल्याणतमं तत्ते पङ्यामि योजसावसी पुरुषः साउहमास्म ॥५॥

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### ISTH SLOKA:

püşannekarşe yama sürya prajāpatya vyūha rašmin samūha tejah i

yat te rūpam kalyāṇatamam tat te paśyāmi yo sāvasou puruṣah so' ahamasmi ||

#### Literally:

The supporter, the lonely wanderer, the controller, the son of Prajāpati. remove, the rays withdraw:

The light which through your form supremely gracious, that

I see; that Being, that I am.

### The Yeats-Purohit version:

Protector, seer, controller of all, fountain of life, upholder, do not waste light; gather light; let me see that blessed body—Lord of all. I myself am He. Para Na Lorens

वायुरनिजममृतमधेदं भस्मान्तं द्वारिस्। ॐ क्रतो स्मर् कृतं स्मर क्रतो स्मर् कृतं समर्॥ग॥

# 17TH \$LOKA:

väyuranilamṛtamathedaṁ bhasmāntaṁ śarīṛam ! auṁ krto smara krtaṁ smara krato smara krtaṁ smara ॥

### Literally:

Breath, all-pervading air, immortality, now this reducedto-ashes body:

Om. O mind, remember, past deeds remember, O mind, remember, past deeds remember.

### The Yeats-Purohit version:

Life, merge into the all-prevalent, the eternal; body, turn to ashes. Mind, meditate on the eternal Spirit; remember past deeds. Mind! remember past deeds; remember, Mind! remember.

Charles

अमे नया सुप्या शये अस्मान् विभ्वानि देव वयुनीनि विद्वानि । सुयोध्यसमञ्जूहराणमेनी मूथिछो ते नम-उक्तिं विधेम॥।॥

### 18TH SLOKA:

agne naya supathā rāye asmān viśvāni deva vayunāni

yuyodhyasmajjuharāṇameno bhūyisshām te nama-uktim vidhema !!

### Literally:

O Agni, lead by the good path to enjoy fruits us, all,
O Lord, deeds knowing.

Destroy in us crooked evil, innumerable to you words of homage we offer.

### The Yeats-Purohit version:

Holy light! illuminate the way that we may gather the good we planted. Are not our deeds known to you? Do not let us grow crooked, we that kneel and pray again and again.

In the letter to Dorothy Wellesley to which I have already referred, Yeats wrote that he found the "Swāmi always profound and unexpected. The Swāmi is a constant instruction and delight. He puts sugger in his soup, in his salad, in his vegetables, and then unexpectedly puts salt on stewed pears. Sometimes he mixes salt, sugger and pepper, merely I think because his eyes light on them. He saws 'I like all the six flayours but prefer suerer!"

On which note I should like to end my paper, leaving you to determine what kind of flavouring was used by the two translators in their Isa Upanisad, and whether you would prefer "sugger" instead, as I do.

# Writers Workshop Indian Greative Writing in English

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